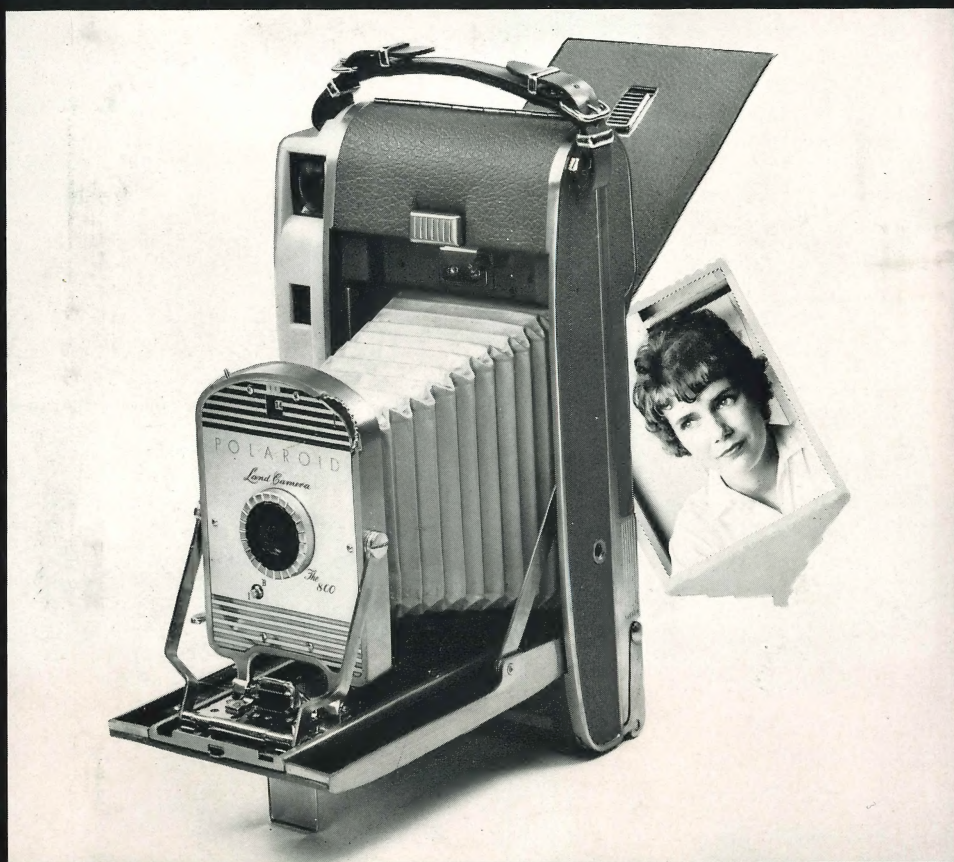


How to make good pictures with your

POLAROID ***LAND CAMERA***



Models 150 and 800

PLEASE

Do yourself a big favor and spend a few minutes reading this booklet before you take your first picture.

Because the Polaroid Land Camera is the only camera in the world that takes and develops its own pictures, it is unlike any other camera you have ever owned. Thus we urge you to read these instructions carefully — not because the camera is difficult to use, but because it is *different*.

This brief instruction book (containing plenty of pictures) has been designed to acquaint you with the unique Polaroid Land Camera and to be kept as a handy guide.

A few minutes now with this booklet, practicing the operation of the camera, will help you take perfect instant pictures on your first roll.

Know the Camera	3
Opening and Closing	3
The Shutter Release	4
Setting for Exposure	4
Time Knob	4
Focusing and Aiming	5
Loading the Camera	6
Taking the Picture	9
Developing the Picture	9
Coating the Print	11
Selecting the Film	12
Taking Outdoor Pictures	13
Taking Indoor Pictures	14
Time Exposures	15
Correcting Pictures	16
4 Hints for Better Pictures	18
Care of the Camera	20
Print Care	20
Copies and Enlargements	20

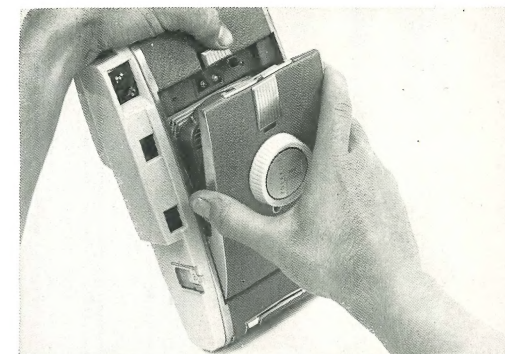
KNOW THE CAMERA

Get acquainted with the camera without any film in it. First, try opening and closing the camera a few times.

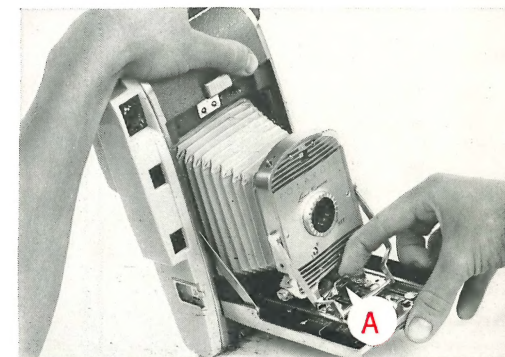
To Open the Camera

The knob on the front cover is the focusing knob. Do not try to turn it until the camera is fully open.

To open, just press the cover catch and the cover will pop up. Open the cover fully until the braces click and lock the cover rigidly.



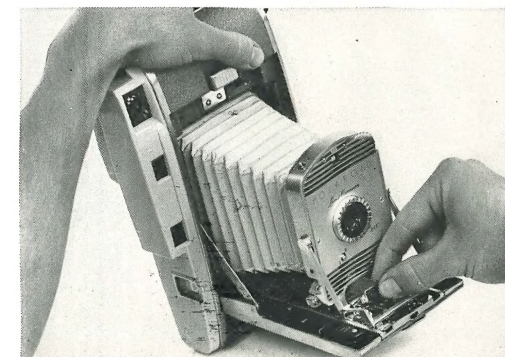
Hook your fingertip over the metal bracket (A) directly beneath the shutter and pull the shutter slide all the way out until it locks firmly in place. **Pictures will be blurred if the slide is not fully extended and locked.**



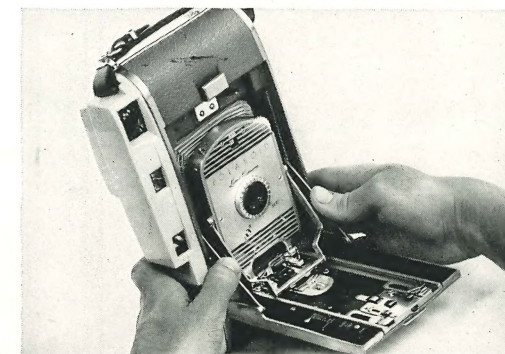
To Close the Camera

Always turn the focusing knob so that the scale in the bed of the cover is set to infinity before closing the cover.

Press the slide release (the black center piece on the metal bracket) and push the shutter slide all the way back.



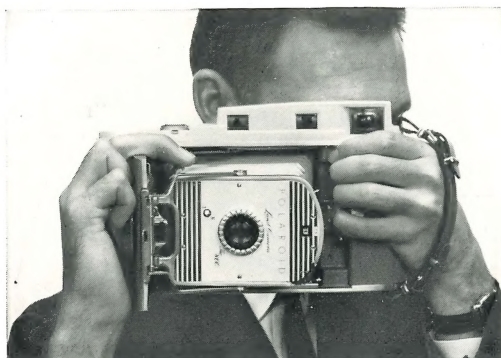
To close the cover, hold as shown, press the side braces with both thumbs and squeeze the camera cover shut.



The Shutter Release

Hold the camera firmly against your cheek as shown for horizontal and vertical pictures.

Press gently on the shutter release (A). A light pressure is all that is needed to release the shutter. Don't punch it — use a steady squeezing pressure to avoid camera motion. Practice releasing the shutter several times — it will pay dividends in sharp pictures.



Setting for Exposure

Turn the dial (B) on the shutter housing. Note that the numbers in the little EV window change from 10 to 17. (The letters "EV" stand for Exposure Value.)

For each scene there is an exact amount of light which must be let in through the camera lens to record a clear image upon the film in your camera, one that is neither too dark nor too light.

The best way to decide how much exposure (what EV number) each scene needs is by using the Polaroid Model 625 Exposure Meter. You just point this ultra-sensitive meter at your subject and read the EV number for the scene, then set this same number in the EV window. (For example, if the meter reads 13, set 13 on the camera.)

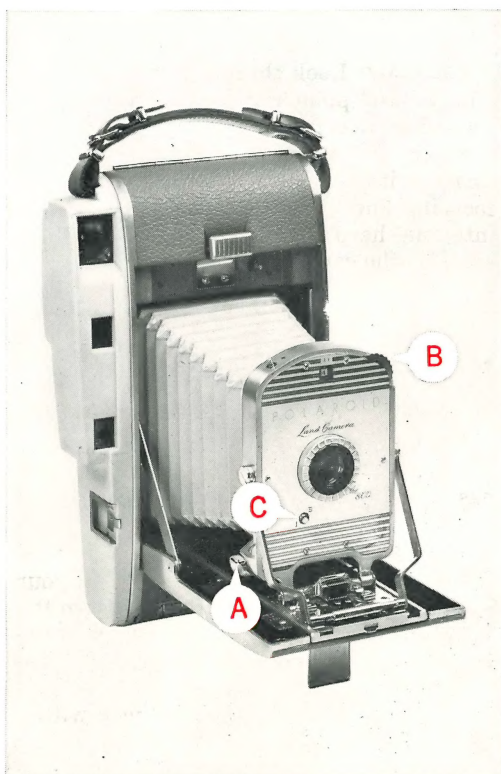
If you do not have the exposure meter, use the table contained in the Picture Tips packed with the film.

Always turn the shutter dial to the exact EV number you have selected — never between numbers. You can feel it click in place.

Note: When using 3000 speed film outdoors, you will usually need to place a 4-Stop Filter, furnished with the wink-light, over the lens to prevent overexposure (see page 13).

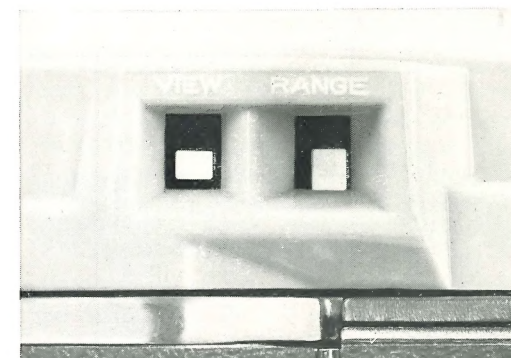
Time Knob

Be sure the I-B Knob (C) is set at "I" (for Instantaneous) for all pictures except time exposures (see page 15).



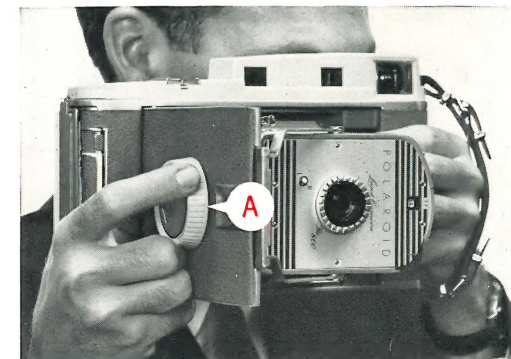
Focusing and Aiming

The two windows on the back of your camera are marked "view" and "range". You look through the one marked "range" when you are focusing the camera, and you look through the other when you are aiming the camera.



Your camera has a coupled rangefinder-viewfinder system. By turning the single knob (A) on the cover of the camera, you can focus automatically on any subject from 3½ feet to infinity and correct for parallax at the same time.

This means you do not have to guess at the distance from lens to your subject to focus the camera. And it means that you cannot cut off heads or aim the camera inaccurately.



Focusing: Look through the rangefinder window and point the camera at a person, centering the triangular yellow spot on the nose or ears. You will see a double image within the yellow spot. Turn the focusing knob until the two images blend into one sharp image. When they coincide exactly, the camera will be in focus.



Not in Focus

Aiming: Move your eye over to the viewfinder window. What you see is what will appear in the picture. The viewfinder has already been corrected for parallax while you were focusing.

If you would like to see how the viewfinder changes when you focus, keep your eye on the viewfinder window and turn the focus knob back and forth. You will see the frame shift position and change size to correct for near and far pictures. You should always center your subject within the viewfinder window.



In Focus

LOADING THE CAMERA

Avoid opening the film or loading the camera in direct sunlight, because you may fog the film. Find some shade, or if none is available, turn your back to the sun and shield the film with your body.

When you remove the film from the box, save the print coater and printed Picture Tips which come with it. (The Picture Tips contain up-to-date information about the film and an order blank for copies and enlargements.)

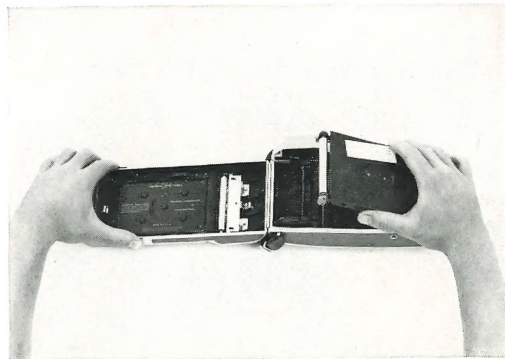


To prepare the camera for loading, hold it as shown and swing the latch lever down. The back will open slightly.



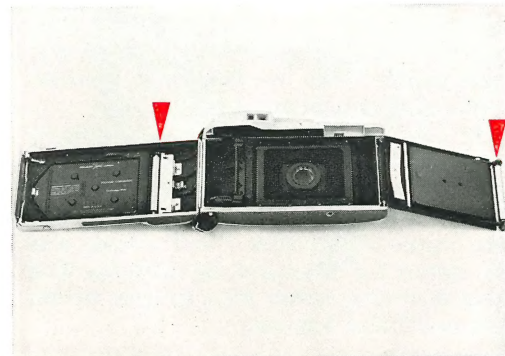
Set the camera down on a flat surface, then lift open the back cover and lay it flat.

Lift up the inner panel and lay it flat. This is the position in which the camera is loaded.



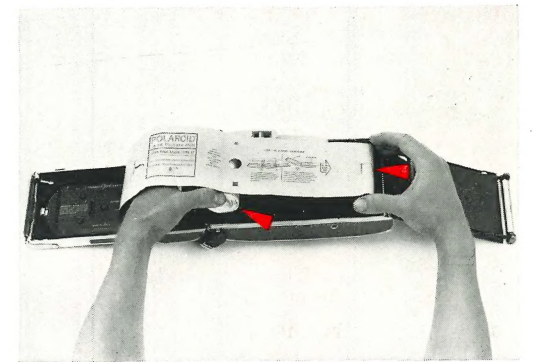
Before loading, examine the rollers (arrows). The two steel rollers are the heart of instant photography. The picture roll papers will pass between these rollers, which squeeze the developer reagent evenly between the positive and negative sheets.

It is important to keep these rollers clean. Use a damp cloth to remove any specks or deposits that may appear on the rollers as the camera is used.

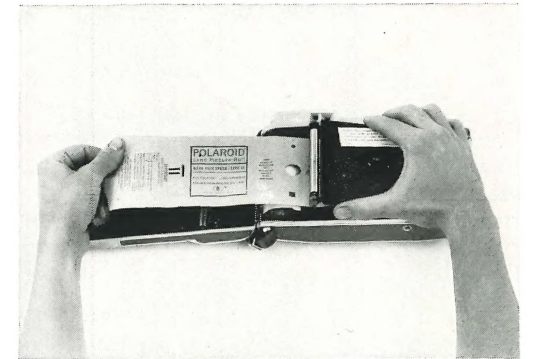


Remove the film carefully from its foil wrapper. The film actually contains two rolls: a large white (positive) roll and a spooled (negative) roll. When you unwrap the film, be careful not to break the Scotch Brand Tape seals on the top of the spooled roll and the underside of the large roll (arrows).

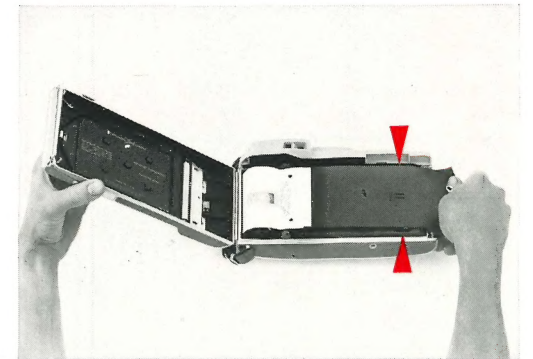
Drop the rolls into the wells on either side of the bellows, as shown.



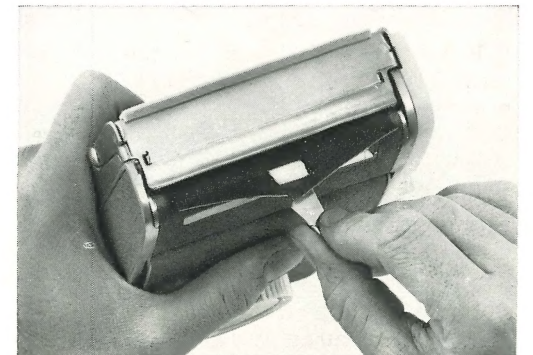
Now close the inner panel, folding the film leader over the steel roller on the edge of the inner panel.



Lay the leader flat between the guides (arrows) at the outer edge of the panel. Be sure the white paper lies smooth and flat, **not** tucked into the well.

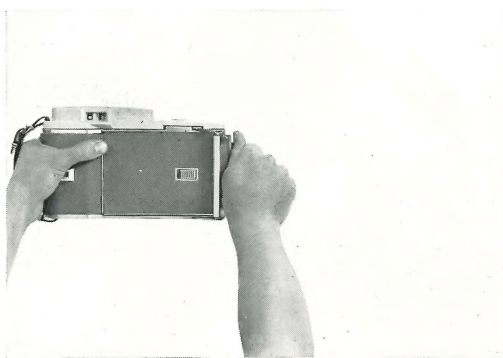


Then close the back cover, squeeze it tightly shut, and swing the latch all the way to the left to engage the prongs, then all the way to the right to lock. There will be a short tab of black paper extending beyond the cutter bar.

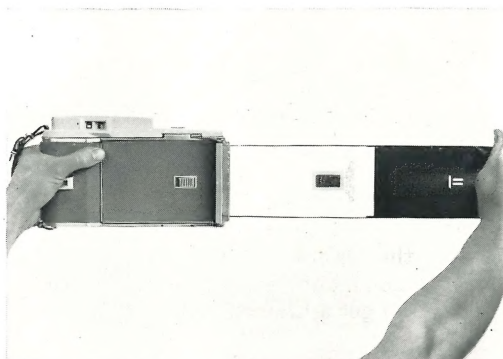


Important: Hold the camera as shown, the left hand under the strap, gripping the top of the camera securely. **If you hold the camera in any other way, you are apt to pull the tab out at an angle, which can cause it to mistrack and tear.**

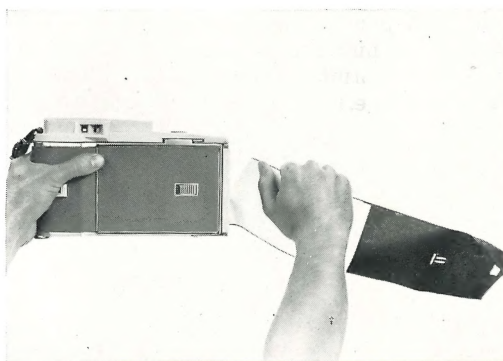
With your right hand, lift the cutter bar by its plastic edge and grip the tab firmly.



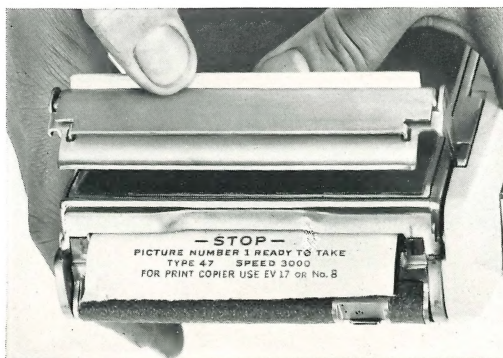
Pull the tab straight out until it comes to a firm stop. Don't be surprised if you seem to be pulling out a lot of paper on this first pull. You must pull out the entire leader (about 15 inches) before the film stops, **but it will stop automatically.**



Close the cutter bar by pressing it all the way down. It will latch closed, and you can now tear off and discard the excess paper. (Naturally, you will discard it carefully — don't be a litterbug!)



The camera is now ready for the first picture. You can always tell what picture is ready to be taken by lifting the cutter bar and looking at the tab beneath it.



TAKING THE PICTURE

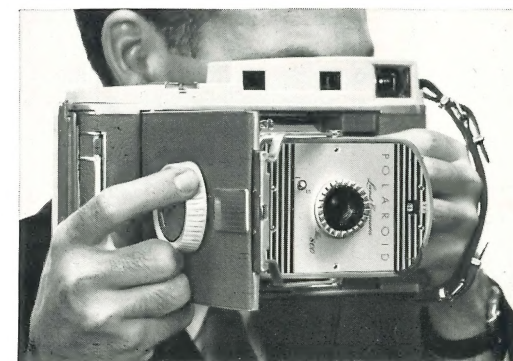
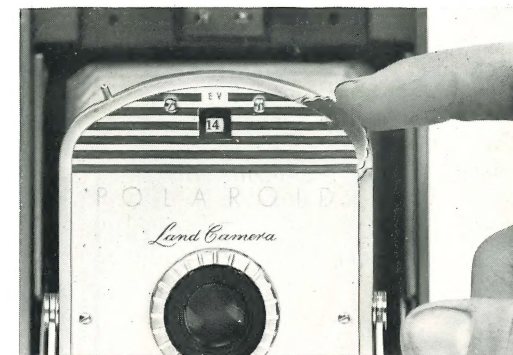
Now that the camera is loaded you are ready to take your first picture. Note that the following simple steps are also summarized on the card on the back door of your camera:

Set Exposure: As described on page 4, set the EV number in the EV window. Find the correct EV number on your meter or in the Picture Tips, and set this same number in the window. Leave the Time Knob set at "I" for all except time exposure pictures.

Focus the Camera: Center the triangular yellow spot in the rangefinder window on the most important part of the picture. Turn the focusing knob until the two images blend into one sharp image (see page 5).

Take the Picture: Hold the camera firmly against your cheek and center your subject in the viewfinder window. Then squeeze the shutter release slowly. (Remember, don't punch it — you will jar the camera and get a blurred picture.)

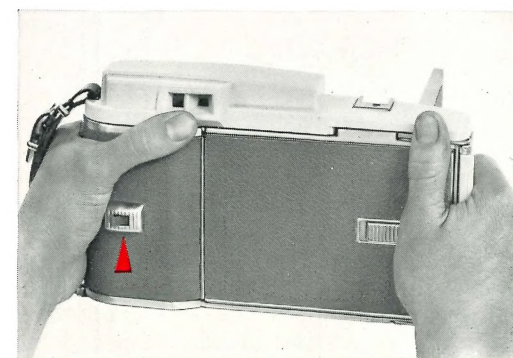
You have now taken the picture. **It will not start developing until you pull the tab.** (Some people have been known to snap the picture, wait the development time, then pull the tab and immediately remove the print — usually a faint under-developed one.)



DEVELOPING THE PICTURE

Hold the camera with the left hand under the strap. It is important to hold it this way to assure correct advance of the film.

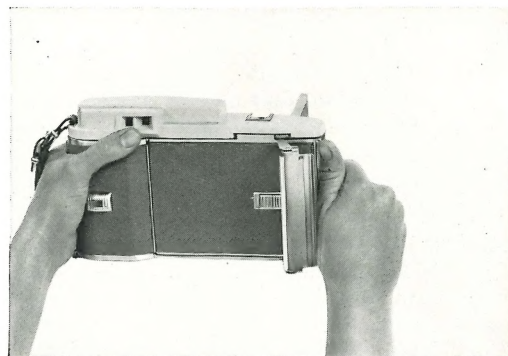
Throw the red release switch (A) in either direction to release the film. (If you should throw it accidentally at any time, don't worry — no harm is done.)



Pulling the Tab

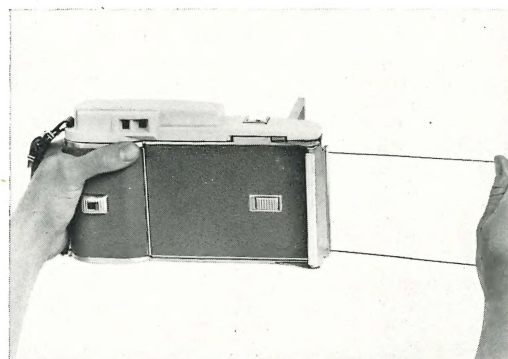
Shield the camera from direct sunlight when you pull the tab.

Open the cutter bar by lifting the plastic edge and take a firm grip on the paper tab. You'll find the best grip to use is along the length of the forefinger and thumb, as shown.

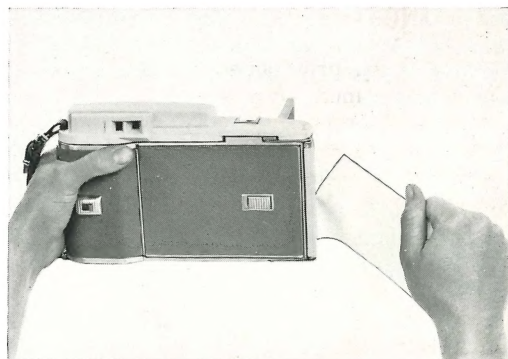


Pull the tab straight out with a single motion. Pull it about as hard and rapidly as you might pull down a window shade; not hard enough to pull the shade off the roll (or the film off the spool), but not slowly and hesitantly either. Remember, the film will stop automatically.

Note: If the tab will not pull easily, throw the red switch again.



After you pull the tab, press down and latch the cutter bar, and tear off and discard the excess paper.

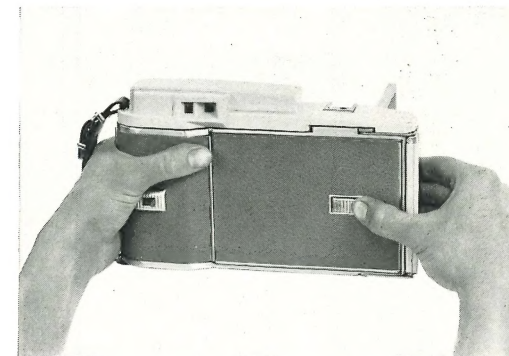


WAIT RECOMMENDED DEVELOPMENT TIME

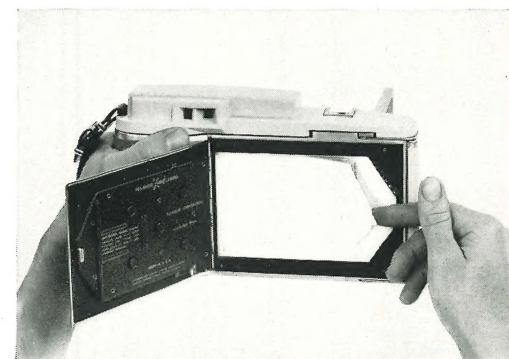
Pulling the tab has started the developing process — and advanced the film into position for the next picture. Follow the instructions in the Picture Tips for development times under various conditions.

It is most important you check your Picture Tips for exact development time. This time varies for different types of film, and even the development time for a particular film may change.

When the development time is up, slide back the latch on the print door and open the door.



Lift the print out carefully, starting with the cutout. Don't let the print fall back on the damp negative. Then close and **relatch** the print door.



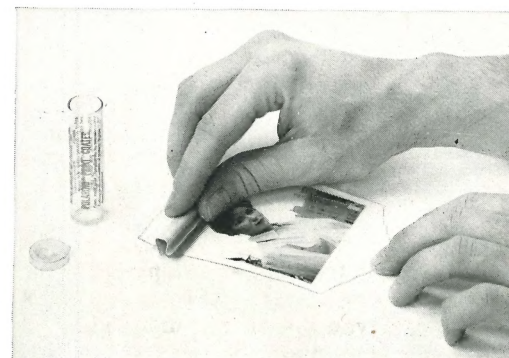
COATING THE PRINT

Coat each print as soon after removal from the camera as possible. If you coat your print properly, it will last as long as any fine print. First remove the curl by drawing the print face up over a straight edge, such as the camera edge, as shown.



Apply the print coater along the entire length of the print, including edges, borders and corners, with 6 or 8 firm overlapping strokes. For the last two or three pictures in each roll, press the coater hard against the tab end of the print (not the image) for a moment to release extra liquid, then spread the liquid smoothly across the print.

Note: If a clean, flat coating surface is not available, flatten the film box and store the prints within it until you get home. If you have the Model 310 Polaroid Deluxe Fitted Case, use the built-in coating platform to coat prints on the spot.



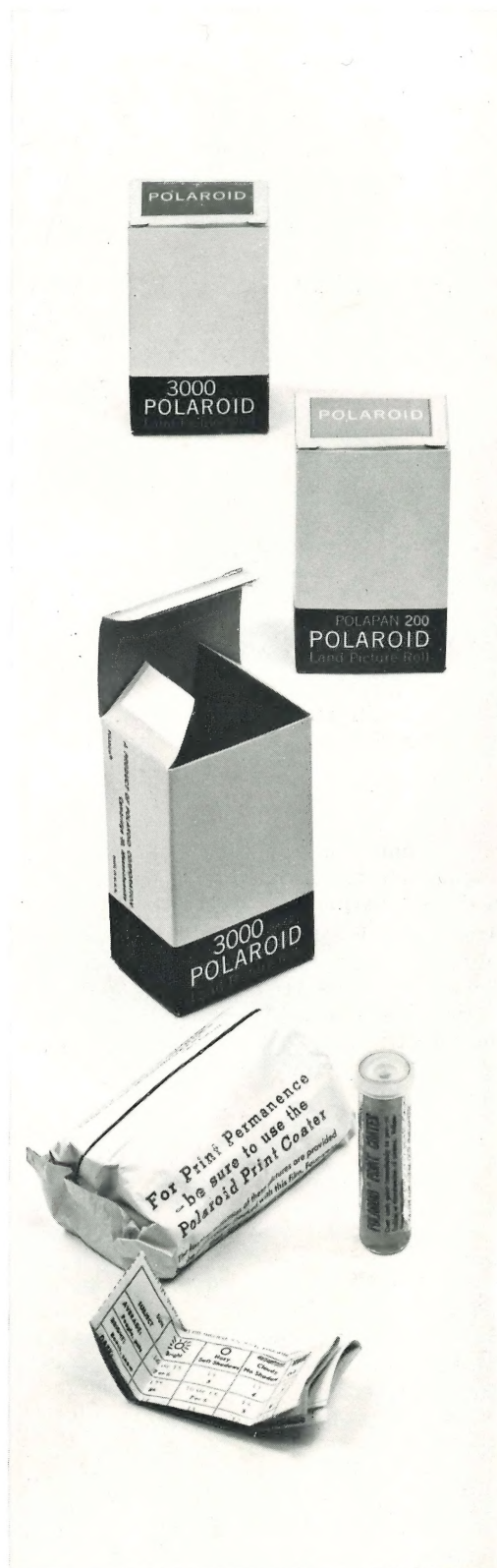
SELECTING THE FILM

At present, you will probably use either of two film types in your Polaroid Land Camera; the Type 47 Polaroid 3000 Speed Land Picture Roll, or the Type 42 Polaroid PolaPan 200 Land Picture Roll.

Type 47 is the high speed film, designed to make pictures indoors without flashbulbs, but useful for outdoor pictures, too. For indoor pictures at night, it should be used with the repeating wink-light (see page 14) to fill in shadows. Outdoors in bright daylight, you will usually need to place a 4-Stop Filter over the lens, or use the Polaroid Photoelectric Shutter, to prevent overexposure (see page 13).

Type 42 is an all-purpose film with an ASA equivalent daylight speed of 200. It is somewhat lower in price than the 3000 speed film, and produces pictures every bit as sharp and clear, outdoors and indoors. When used indoors, it requires the use of flashbulbs.

In every Polaroid Land Picture Roll box you will find three items: the Print Coater, the Picture Tips (with a copy order blank), and the packaged film.



TAKING OUTDOOR PICTURES

3000 speed film adds tremendously to your outdoor picture-taking possibilities. It will allow you to take pictures under all lighting conditions—in deep shade, on rainy days, at dusk, long after the sun has set. You can use 3000 speed film to take dramatic firelight and street-light scenes at night.

On bright days, you can use 3000 speed film with the Polaroid Photoelectric Shutter to take outdoor pictures **without setting for exposure.**

The Photoelectric Shutter slips over the regular shutter of your camera in just a few seconds. When you aim the camera at a subject with the “electric eye” Shutter in place, its photoelectric cell (arrow) measures the amount of light to produce a perfect picture, then adjusts the shutter speed to let in the proper amount of light through the lens opening.

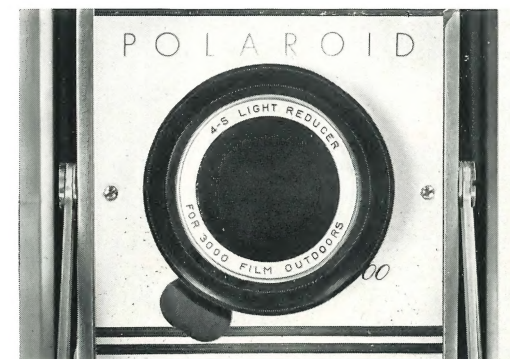
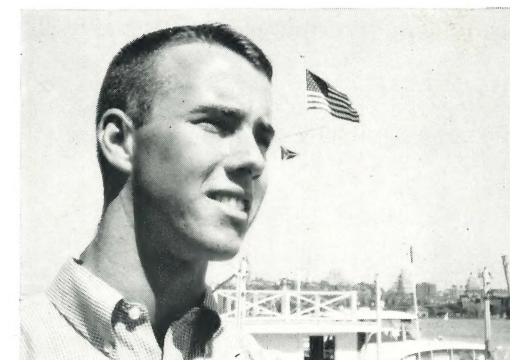
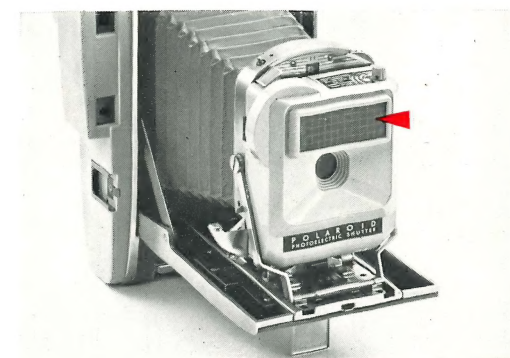
Shutter speeds approach 1/800th of a second in brightest light, and in average daylight will be around 1/300th of a second. You'll want to take advantage of this fast-action capability for sport shots.

The small lens opening in the Photoelectric Shutter provides a tremendous range of sharpness from foreground to background in your pictures. Focusing is unnecessary, although you may want to do it to frame your picture exactly.

Complete instructions for using the Photoelectric Shutter and 3000 speed film outdoors are given in the instruction book which comes with each Shutter.

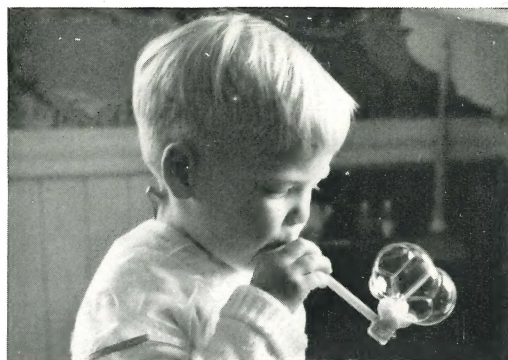
4-S Filter: If you do not have the Polaroid Photoelectric Shutter, you can use 3000 speed film outdoors with the 4-Stop Light Reducing Filter which is furnished with the wink-light.

When your meter calls for settings of EV 18 or higher (as it will in bright scenes), place the 4-S Filter over the lens of the camera. Then set the meter to the **200 speed scale** and use the EV number the meter now shows. If you do not own a meter, follow the instructions in the Picture Tips.



TAKING INDOOR PICTURES

At least half the fun of owning a Polaroid Land Camera is in taking indoor pictures of family and friends. The 3000 speed film makes this kind of picture-taking as easy as snapping pictures in sunshine. With it, you can take many fine daytime pictures by just the light from a window (as example, the picture of the boy blowing bubbles). Use the Model 625 Meter or the Picture Tips for exposure settings.



Wink-light Pictures: The Polaroid repeating wink-light is the key to taking consistently good indoor pictures without flashbulbs. Its gentle wink of light erases shadows, as shown by the pictures at right. You probably have obtained a wink-light with your camera. Spend a few minutes reading the excellent instruction booklet included with it.

If you do not have the wink-light, you may wish to experiment in taking 3000 speed film pictures with available light. You are apt to get strong shadows in your picture from the uneven room lighting as in the picture of the little girl taken without wink-light. Use the film as a sort of exposure meter, by taking test pictures and then correcting errors in exposure on succeeding pictures. Or you can use the special 3000 speed tungsten guide mark on the Model 625 Meter.



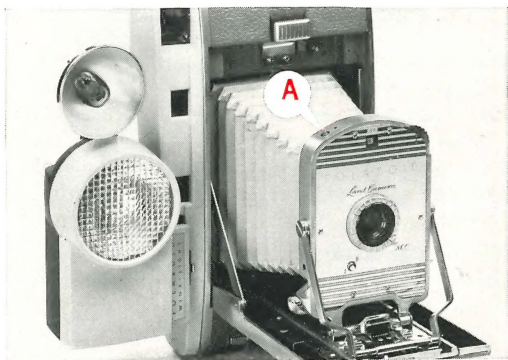
With the wink-light



Without the wink-light

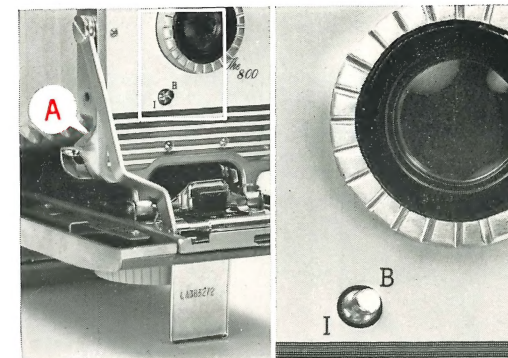
Auxiliary Flasher: The auxiliary flasher, which comes with the wink-light, lets you use tiny AG-1 flashbulbs in situations where room lighting is so dim, or distance to the subject is so great, that the wink-light can't fill the lighting needs itself. Also, this flasher will let you take flash pictures indoors with Type 42 (200 speed) film.

Electronic Flash: Your camera has built-in synchronization for electronic flash. The Polaroid Electronic Flash Adapter Cord #490 connects the electronic flash contact (A) with the cord of conventional electronic flash units. Proper synchronization for electronic flash is obtained only at shutter settings EV 13 through 17.



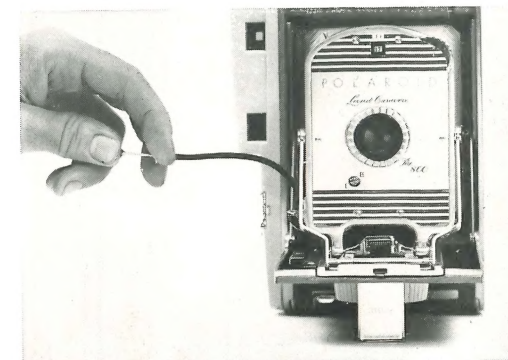
TIME EXPOSURES

Your camera has a knob on the front of the shutter which can be set at "I" (for Instantaneous) or "B" (for Bulb, a hold-over from the days when photographers squeezed a rubber bulb to open and close the shutter). When the knob is set to "B", the shutter will stay open as long as the shutter release is held down.



Exposures must be arrived at by trial and error. If the picture is too dark, increase exposure time; if too light, decrease exposure time.

Whether you use a tripod or a table for firm support, a cable release should also be used to eliminate any camera motion. Attach the cable release at (A) in the picture at top. For vertical mounting of the camera on a tripod, the Model 261 tripod adaptor is available.



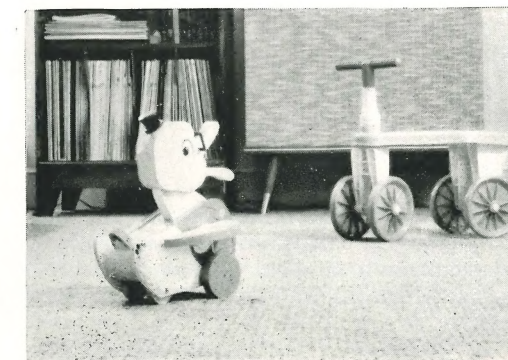
Time exposures can be used for situations like these:

(A) Pictures where light is too dim for snapshots, and where the wink-light or flasher is impractical or not available (long-distance outdoor scenes at night, as in the skyline scene, for instance).



(B) Pictures where maximum depth-of-field (sharpness of focus from foreground to background) is desired, and subject motion is not a problem. Note the uniform sharpness of the duck, the wagon, and the records in the cabinet. For this type of picture, set the shutter to EV 17, which gives the smallest lens opening, and use a long exposure.

Do not forget to reset the time knob to "B" for each time exposure. The time knob automatically returns to "I" after the shutter is released.



CORRECTING PICTURES

Here is how to spot some common errors and how to correct them:

Too Dark: The picture is underexposed. Set the camera to a lower shutter number.



Too Light: The picture is overexposed. Set the camera to a higher shutter number.



Everything Blurred: The camera moved. Be sure to hold the camera securely, and do not punch the shutter release — squeeze it slowly. Try holding your breath when you press the shutter release.



Subject Blurred: The subject moved as the picture was taken.



Subject Fuzzy: When another part of the picture is sharp while the subject is fuzzy, the camera is out of focus. Be sure the lens is set for the exact distance to the subject.



White Areas: Light struck the negative roll during loading. Do not load in direct sunlight. Do not break the seals on the positive and negative rolls when loading.



Streaks at Print Edge: The tab slot was not shielded from the sun while the tab was being pulled. When taking pictures outdoors, turn your back to the sun when you pull the tab, so that your shadow covers the camera.



Streaks Across Print: The tab was pulled unevenly. Do not stop or hesitate while pulling the tab. Pull the tab fairly rapidly until the film stops automatically.



Spots on Print: Evenly-spaced spots on the picture are caused by foreign matter adhering to the steel rollers. Keep the rollers clean (see page 20).



Dull or Faint Picture: The picture is underdeveloped. Check the Picture Tips for developing times under various conditions.

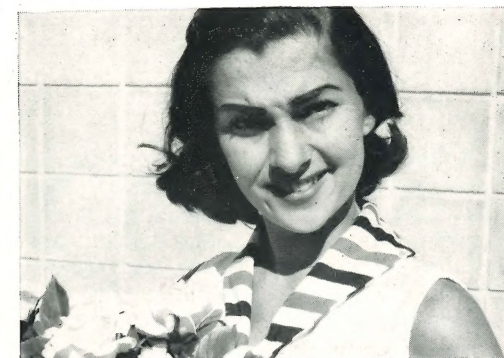
4 HINTS FOR BETTER PICTURES

1. Pick a Clear Background Cluttered, busy backgrounds draw attention away from your subject, spoil the composition. Pick an interesting background, but one that will show your subject off to the best advantage.



2. Move in Close The best pictures of people are taken at a range of six feet or under. Frame your subjects tightly in the viewfinder. If you can't see their faces well, you are too far away. The focus of *interest* is right there!

3. Use Open Shade Portraits are often more pleasing when taken in open shade where the light is diffused and it is easier for the subject to pose naturally. If there is no shade handy, try crosslighting or backlighting the picture.



4. Relax Your Subject A tense model is not going to give you a pleasing picture. Don't ask for a smile every time, but try to create a relaxed atmosphere. A prop of some kind often helps to put the subject at ease.

CARE OF THE CAMERA

Rollers: The two steel rollers must be kept clean and free of foreign matter which can cause evenly spaced spots along the length of the picture. Before loading each roll, turn the rollers slowly and remove foreign deposits with your fingernail or a moistened cloth.

Plates: Foreign matter may also collect on the black-enameled interior plates. Clean them carefully with a water-dampened cloth.

Lens: Keep the lens clean. First blow off loose lint or dust particles, then polish both front and back lens surfaces gently with lens tissue or a soft, lint-free cloth.

Lubrication: With the Model 800 no lubrication is needed on any parts of the camera. The tips of the steel rollers in the Model 800 are sealed in a self-lubricating bearing chamber. With the Model 150, once a year, or every hundred rolls or so if camera is used continuously, add a drop of light oil at the tips of each of the steel rollers.

PRINT CARE

The Print Coater leaves a hard plastic coating on your print. If you bend or crease your pictures, or write on the back of the print, you can crack this coating, which can lead to discoloration along the cracks. Use the tab or back edges for notes.

As with any photograph, it is wise not to use paste or rubber cement to mount your pictures. Impurities in many adhesives may cause the pictures to discolor. Polaroid Land prints may be safely stored in a Polaroid Picture Album, or in albums with separate transparent acetate pages.

COPIES AND ENLARGEMENTS

You can make excellent on-the-spot copies of your Land prints (and often improve on them) with the Model 240 Polaroid Print Copier. Or you can get quick, inexpensive copies and enlargements from Polaroid Corporation. See the Picture Tips for copy order blanks and further details.

POLAROID REPAIR STATIONS

730 Main Street
Cambridge 39, Massachusetts

2257 Cascade Road S.W.
Atlanta, Georgia

8919 Diplomacy Row
Dallas 7, Texas

1637 Court Place
Denver 2, Colorado

333 West Mission Drive
San Gabriel, California

445 South Fifth Street
Louisville 2, Kentucky

2041 N. Janice Avenue
Melrose Park, Illinois

209 Loeb Arcade
Minneapolis, Minnesota

20 West 31st Street
New York 1, New York

2319 Brentwood Boulevard
Brentwood 17
St. Louis, Missouri

2126 Westlake
Seattle, Washington

1025 Commerce Avenue
Union, New Jersey

930 F Street N.W.
Washington 4, D.C.

Polaroid Corp. of Canada, Ltd.
1 Beaverdale Road
Toronto 18, Canada

Polaroid GMBH
13 Frauensteinstrasse
Frankfort/Main, Germany